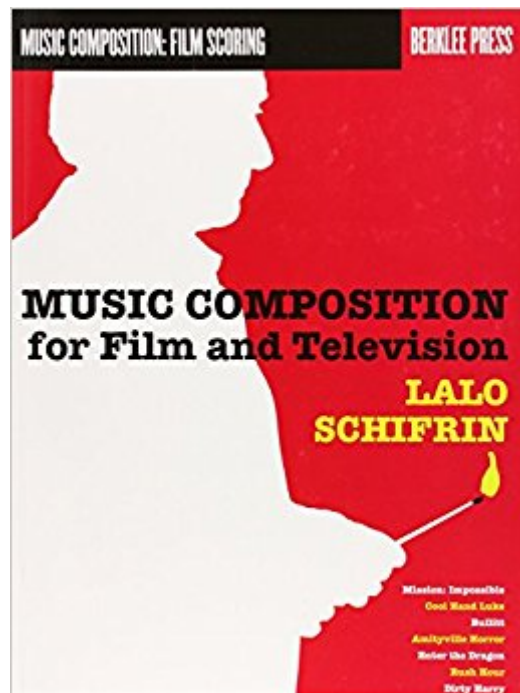


The book was found

Music Composition For Film And Television (Music Composition: Film Scoring)



Synopsis

Learn film-scoring techniques from one of the great film/television composers of our time. Lalo Schifrin shares his insights into the intimate relationship between music and drama. The book is illustrated with extended excerpts from his most iconic scores — such as — *Mission: Impossible* , *Cool Hand Luke* , *Bullitt* — and many others — and peppered with anecdotes from inside the Hollywood studios. Schifrin reveals the technical details of his own working approach, which has earned him six Oscar nominations, 21 Grammy nominations (with four awards), and credits on hundreds of major productions. Includes the full score of Schifrin's — *Fanfare for Screenplay and Orchestra* — , a treasure-trove of unfettered dramatic sound painting, commissioned by the Chicago Symphony Orchestra, and a great thesis on the emblematic language of film music.

Book Information

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Customer Reviews

The licensing issues were probably insurmountable, but it's a shame they couldn't include at least a CD of brief excerpts to go along with the scores detailed here. I'm a longtime fan of Schifrin and have many, though not all, of the referenced film and TV works. Unless you're fluent in orchestral score reading or extremely patient, the book will be tough going. Particularly frustrating is the inclusion of a full-length symphonic concert work it would have been terrific to have a recording of. Schifrin's prose is very readable and interesting: he goes fairly deep into compositional techniques, including his use of Fibonacci series. Schifrin is rumored to have studied the Schillinger

System in the 50's, although such numerical techniques were (and continue to be) used by many writers past and present. This is not a textbook in the sense of presenting guided exercises: think of it more as a master class in which a seasoned pro takes you into his workshop.

I bought this book with the utmost enthusiasm to find out more about film and TV scoring 'devices'. When a thick book arrived I was more than overjoyed!! However, half of the book is devoted to a score for which there is ABSOLUTELY NO recording available. I can live with not having an accompanying CD for the recordings one can easily find on iTunes but devoting half a book to a score that has no recording commercially available seems rather pointless to me. While I am a composer myself and I can read a score, it is a whole different matter when you can listen and follow along. I have enormous respect for the author and his brilliant music and work as a film and TV composer but the book definitely left me wanting for more.

If you're new to this sort of thing, you'll want to start with Henry Mancini, Nelson Riddle, or Don Sebesky's orchestration books first. Any one of those will give you a good survey of the various instruments, their ranges, along with examples of how they're arranged in groups. This particular book is most similar to Mancini's other book on the *Thorn Birds* score. You get a lot of content about how to write to convey certain moods, lots of anecdotes that relate what it's like to work on a picture, with a deadline, producers, directors, etc. To me, this is mildly interesting, but I mainly bought this book to see how he voiced his horns and strings. This book is unique in relation to others mentioned because Lalo spent more time in the funk/soul idiom, so you get to see how those type of parts are arranged. You do get a complete (or nearly) transcription of a piece from "Mission Impossible" and two pieces from "Bullit" (along with other snippets that span his long career). After you study these, you should have a pretty solid idea about how Lalo approached things and what voicings he favors for different situations. Ultimately, I got what I came for, and I'm very appreciative that he wrote this book. As others have said, the final ~100 pages of the book are his 'fantasie for film' score. It is unaccompanied by any analysis, so feels like an attempt to pad out the length of the book. Might be an interesting study, but hard to be curious about something none of us have ever listened to before.

While there is no DVD included with the book, I'm currently on Chapter 3 and have found the audio or video clip of every score example in the book on YouTube. The book assumes one already has studied composition to some degree. So where many film scoring books walk through its process,

this one summarizes that information in one chapter, then takes off on providing composition techniques for scoring film, and does it in a concise and very easy-to-understand manner. This is a major step up in resources made available to those interested in film scoring...written by one of the masters.

Most books about composition are the same tired instructions repeated almost verbatim - "basic" tonal harmony followed by instructions for creating a short theme and variation. Lalo Schiffrin has gone beyond this, giving students ideas about the aesthetics behind film scoring. He discusses some of the decisions he's made, giving you an idea of what is really expected from a film composer. If I were to say anything negative about this book, it's that Lalo only writes about Lalo's musical style. While that's invaluable, it's incomplete and hardly represents much modern scoring. For better or for worse, film composing is a different beast now, and it may be difficult for students to work Mr. Schiffrin's style into your own. On the other hand, if you do, you may just get a leg up on the (considerable) competition.

Echoing the other reviews here - this would have been an incredible resource if audio examples were included. I really enjoyed reading through the scores. Would have given it 3 stars, but I loved all the fun anecdotes and the personal tone of voice so I gave it 4.

With this book, I will make phat beats.

This book presents a lot of information about Music composition for Film. However there should be an audio CD included. I couldn't find all the audio of the music samples.

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